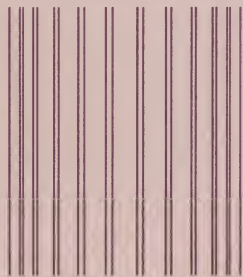




COLUMBIA LIBRARY COLUMNS



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Photography by Martin Messik

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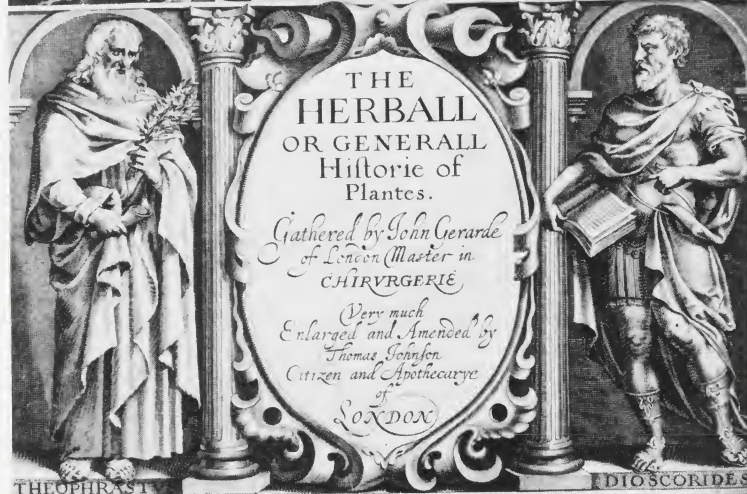
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CONTENTS

| | | |
|---------------------------------|------------------|----|
| The Library of Alan H. Kempner | KENNETH A. LOHF | 3 |
| Michel Butor: Text and Graphics | LEON S. ROUDIEZ | 13 |
| Cora Crane's Thwarted Romance | STANLEY WERTHEIM | 26 |
| Our Growing Collections | KENNETH A. LOHF | 38 |
| Activities of the Friends | | 46 |

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The Library of Alan H. Kempner

KENNETH A. LOHF

In his memoirs, the late Alan H. Kempner wrote, “I’ve always read books and accumulated them wherever I could.” Book-sellers in Paris and London, rare book shops in New York, Pittsburgh, or wherever the Kempners were traveling and living, catalogues of dealers throughout the country, these were the sources for the first editions and *beaux livres* that Alan collected from his childhood on the upper west side of New York, through his years as an undergraduate at Columbia where he majored in Latin, and to his last years in the comfortable home on Kempner Lane in Purchase that he and his wife built in 1929. His library and collection of old master prints have now come to the University as the generous gift of his widow, Margaret L. Kempner, and are housed and maintained in the Rare Book and Manuscript Library as a memorial to his long associations with the University and the Friends of the Libraries.

The library room on the first floor of the Kempner home, an intimate and welcoming room with books shelved from floor to ceiling, was the room to which Alan invited guests to be shown his treasures, and to be encouraged to handle them. He knew his books intimately, like old friends, because he read them and continued to reread his favorite authors—Gibbon, Dickens, Thackeray, Lewis Carroll, and Conan Doyle, among countless others. Characteristically, his bookplate, designed for him by Rockwell Kent, depicts a young man, propped on his elbows and deep in concentration, reading a book.

Alan’s interest in old master prints dates from 1920 when he and Margaret, traveling abroad, began acquiring etchings and engravings at the shop of Paul Prouté on the rue de Seine in Paris. The

Opposite: Among Alan Kempner’s favorite books was John Gerard’s *The Herball or Generall Historie of Plantes*, 1633, with its impressive engraved title page.

occasional purchases, reflecting Alan's sensibility and personal taste, quickly grew to a collection, one that gave him great satisfaction over the years and, as he wrote, "has enriched my life." He acquired those prints that had special appeal for him, independent of passing fashions, a premise that always guided his collecting;



Bookplate designed by Rockwell Kent.

so it is not unusual to find alongside one another examples of the neglected printmakers of the nineteenth century, Legros, Bracquemond, Buhot, and Helleu, who were overshadowed by the Impressionists, and the fresh and crisp examples of the work of the acknowledged masters, Callot, Canaletto, Daumier, Dürer, Goya, Rembrandt, Tiepolo, and Whistler. Among the several twentieth century prints are two evocative and stylized 1937 lithographs, "Tree Planting Group" and "July 15," by Grant Wood, known for his "American scene" works depicting the people and landscapes of the rural Midwest. A framed collection of favorite prints has always lined the staircase and second floor hallway of the Kempner home, forming an intimate and personal gallery.

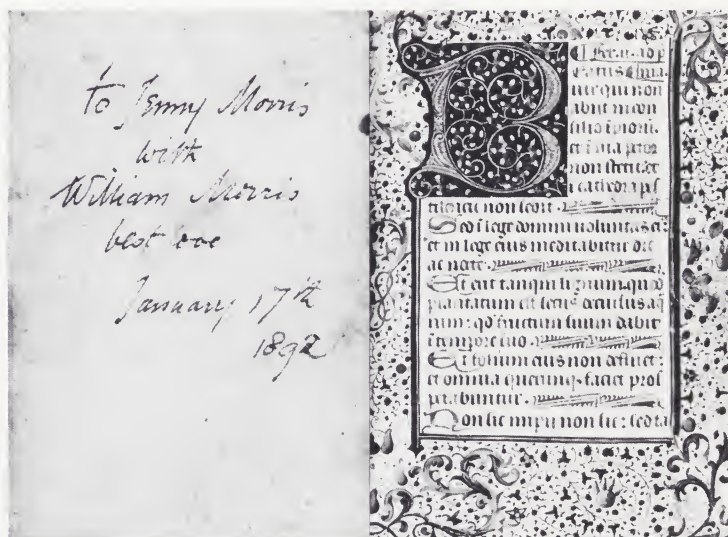
The appeal of the graphic arts to Alan is amply reflected in his library by the ten illustrated and decorated Arabic, Coptic, Javanese, and Western Medieval manuscripts; the five fore-edge paintings on works by Ruskin, Scott, Tennyson, and others; and



Etching by Giovanni Battista Tiepolo, "Woman with Her Arms in Chains," from the *Vari Capricci*, 1749.

the abundance of illustrated editions, primarily Italian and English, ranging from the sixteenth to the twentieth centuries. Closely allied are the numerous exemplars of fine printing, prominent among which are the 1501 Aldine edition of Martial, John Pine's 1733 engraved edition of Horace, the 1792 Bodoni printing of Theocritus in Greek and Latin, and handsome volumes bearing the Kelmscott, Nonesuch, Baskerville, Elzevier, and Grabhorn imprints.

Apart from the graphic arts, the major holdings of manuscripts and rare editions, acquired over more than six decades, illustrate not only Alan's developing interests, but also his delight in owning individual books with unique and unusual aspects. Of the early manuscripts, the French fifteenth century Psalter for the use of the



Fifteenth century Psalter inscribed by William Morris to his daughter Jenny.

Order of Celestines, with seventeen gold-embossed letters with floral borders, is of special interest in having once belonged to William Morris. The volume is affectionately inscribed by him on the flyleaf to his eldest daughter Jenny (Jane Alice Morris) with his "best love." The earliest of the three incunabula in Alan's library, the 1476 edition of St. Bonaventure's *Breviloquium*, is printed in Gothic letter by Anton Sorg, one of the early printers at Augsburg. The renowned *History of Florence* by Poggio, printed by Bartolommeo di Libri in 1492, appealed to Alan because of its date of publication; the volume also incidentally belonged to the notable



The Genoa Psalter, printed in 1516, is the first polyglot work ever published.

late eighteenth century English collectors Michael Woodhul and Richard Heber.

Outstanding among the library's sixteenth century books is the first polyglot work ever published, the Psalter of Genoa, printed in 1516. The work presents in eight columns versions in Hebrew, a literal Latin version of the Hebrew, the Latin Vulgate, the Greek Septuagint, the Arabic, the Chaldee (in Hebrew characters as well as literal Latin), and Scholia. The striking title page, printed in two colors, has an ornamental woodcut frame with an intricate design of lines and flower motifs. The publication, as a lengthy marginal note to Psalm XIX, of the first printed biography of Columbus is one of the Psalter's most important features.

Two of the specialized rarities stem from Alan's lifelong hobbies, fishing and gardening. Representing the former, there is the first Aldine edition of Oppian, printed in Venice in 1517, which includes the classic text on fishing, *De piscibus libri V*. Among the numerous books on gardening and flowers in the collection, surely John Gerard's *The Herball or Generall Historie of Plantes*, printed in London in 1633, is the most precious. Amusing, delightful, glowing, fragrant, refreshing, unchallenged, are just a few of the adjectives that have been applied to this compendium of science and folklore, written in glorious Elizabethan prose and illustrated with some 2,766 woodcuts. It is no wonder that the collector considered the Gerard high on his list of favorite books, for, as Alan wrote in his memoirs, gardening, especially the raising of orchids, gave him "an enormous amount of happiness and satisfaction," sentiments with which all who have visited the greenhouses at the Kempner home in Alan's company were well aware.

Beginning with the seventeenth century the literary focus of the library begins to emerge. He most enjoyed reading the poetry and prose of English authors, and this predilection among the rare editions begins with the 1619 edition of Michael Drayton's *Poems* and continues to the 1961 limited edition of T. S. Eliot's *The Waste Land*, printed at the Officina Bodoni in Florence and signed by the

poet. John Donne is represented by the 1650 edition of his *Poems*, and Francis Beaumont and John Fletcher by the 1679 folio, *Fifty Comedies and Tragedies*, the second edition but the first complete one, containing eighteen plays not in the 1647 edition.

Among the eighteenth century books is a highly prized edition printed at Horace Walpole's Strawberry Hill Press which has been called the most distinguished piece of printing to come from the press: Lucan's *Pharsalia*, 1760, with a fine cartouche engraved by Grignion on the title page. The major novelists and biographers of the century are represented by first editions of their most important works: James Boswell by *The Life of Samuel Johnson*, 1791; Henry Fielding by *The History of Tom Jones*, 1749; Samuel Johnson by *A Journey to the Western Islands of Scotland*, 1775; Tobias Smollett by *The Adventures of Roderick Random*, 1748; and Laurence Sterne by *A Sentimental Journey Through France and Italy*, 1768. Special mention must also be made of the fine copy, bound in contemporary calf, of Jonathan Swift's famous *Travels Into Several Remote Nations of the World*, published in 1726 under the pseudonym of Lemuel Gulliver.

Alan's library has a representative selection of poetry of the Romantic period, including first editions of Byron, Shelley, and Wordsworth. When considering a gift to honor the opening of the new quarters for the Rare Book and Manuscript Library, Alan, determined to select the most appropriate book to mark the occasion, presented the imposing Shelley family Bible, signed by Percy Bysshe Shelley's father, Sir Timothy Shelley, on the title page of *The Book of Common Prayer*, 1638, the first part of the volume. It was a splendid commemorative gift, a highlight of the Library's opening exhibition, and a volume that was consulted almost immediately by Shelley scholars.

By far the largest group of first editions, some 147 titles, are those of the novelists of the Victorian period. Much of the best-selling fiction of the period was issued in parts, and Alan collected representative examples: Charles Dickens's *Little Dorrit*, 1855-57,

illustrated by H. K. Browne; William M. Thackeray's *The New-comers*, 1854–55, illustrated by Richard Doyle; and Anthony Trollope's *Orley Farm*, 1861–62, illustrated by John E. Millais. The popular poets of the age are less well represented, but Alan did own a fine copy of W. S. Gilbert's illustrated collection of humorous



Lithograph by Grant Wood, "Tree Planting Group," 1937.

poems, *The "Bab" Ballads: Much Sound and Little Sense*, 1869, a volume that spawned the ideas for several of the Gilbert and Sullivan operas.

Alan always took special pride in showing to friends two unusual nineteenth century volumes. A book that once belonged to Lewis Carroll, and which he annotated with lengthy, thoughtful notes, would be coveted by any collector; Alan acquired such a volume for his own collection, T. H. Moody's *A Complete Refutation of Astrology*, 1838. On the endpaper Carroll, the author of those whimsical Alice fantasies, has written his terse review of the

volume: "The great objection to this work is that it assumes in part that Astrology is false, because unscriptural." The second volume that he cherished was Charles M. Doughty's *Travels in Arabia Deserta*, published in two volumes in 1888. Written by the English traveler and Arabist, the work is one of mysteries, obscurities, and



Alan and Margaret Kempner at the Friends dinner on October 29, 1981, at which they were awarded the Libraries' Citation for Distinguished Service.

fascinations, and in keeping with this spirit and style, the author inscribed the copy that Alan owned in Arabic at the end of the first volume.

This survey of the highlights in Alan's library does not touch upon the breadth of his collecting in other areas—eighteenth century French literature, nineteenth century American authors, contemporary English writers, and the history of printing and illustration, to single out a few of the more prominent subject areas. As we in the Rare Book and Manuscript Library continue our cataloguing of the collection and as students and scholars begin to consult the rarities in the course of their researches, we begin to fully understand the importance of the individual collector, such as

Alan, to the purposes of scholarship in a large research institution. When Alan and Margaret received the Libraries' Citation for Distinguished Service from President Sovern at the Friends dinner on October 29, 1981, Alan in his acceptance speech said that he hoped that his library would someday "be the means of stimulating young students, their interest in and love of fine books. . . ." Shortly after his death nearly a year ago, Margaret made that wish a reality when she presented in Alan's memory the 1,159 volumes and 139 master prints that comprise the library, which in its totality and in its range sums up a lifelong dedication to reading and collecting.

Michel Butor: Text and Graphics

LEON S. ROUDIEZ

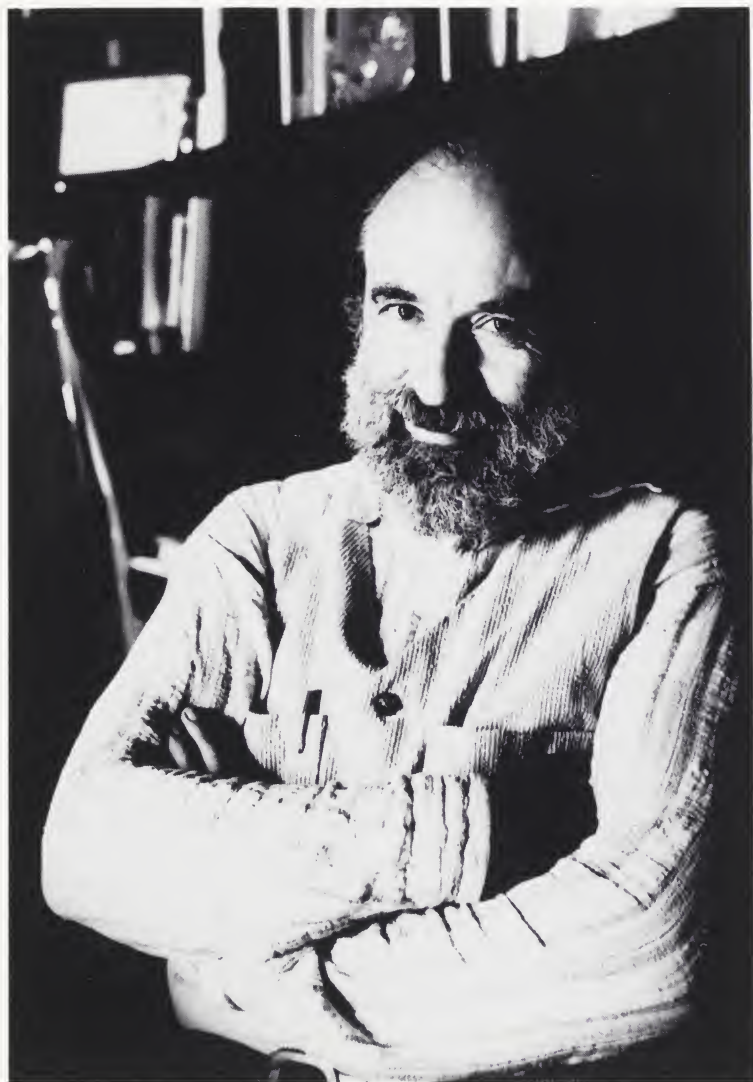
The vital statistics are simple. Michel Butor was born on September 14, 1926, in a suburb of the northern French industrial center of Lille; his father was a white-collar employee of the *Compagnie des Chemins de Fer du Nord*, a private railroad company that then served the area; there were seven children (there would have been eight but a girl died before Michel was born), two older sisters, four younger brothers and sisters. Such facts, however, have little meaning in themselves.

As Butor told one of his many interviewers, Madeleine Santschi, his father essentially was an artist. Whatever free time he had was spent drawing, doing watercolors or woodcuts; he even showed the latter at the *Société Nationale des Artistes Français*. His friends were also artists, and the young Michel learned a great deal from them. Furthermore, both his mother and grandmother played the piano; so did his sisters and soon he, too, started to take lessons. The sound of the violin appealed to him more, perhaps on account of a sentimental, romantic disposition; hearing that instrument, he recalls, drew tears from his eyes. His parents apparently indulged his wishes, and he began playing on a small violin at age seven. Eventually he was allowed to play on the full-size family violin that the grandfather of one of his grandmothers brought back from Vienna at the beginning of the nineteenth century. He was told that it had been selected by Karl Maria von Weber for that ancestor, who played chamber music in a group Weber was interested in. While Michel Butor never excelled at violin playing and had to abandon practice when university studies preempted his time, this experience clearly sensitized his ear for music in addition to making him learn its rudiments. Thus music and art provided a more significant ambiance than railroad operations in his family life. Thirty years after he had to give up the violin his youngest daughter began to play and he picked it up again so he could

accompany her when she did her exercises. More recently, another daughter (he has four) obtained a position as a harpist with a German orchestra in Detmold.

Butor holds a degree in philosophy from the University of Paris; in 1973 he obtained a doctorate in literature, defending not an academic dissertation but the body of his critical works. He has taught in many places, beginning as a substitute teacher at the *lycée* of Sens, in France, and moving on to Egypt, England, Greece and Switzerland. In 1960 he came to the United States for the first time as a visiting professor at Bryn Mawr. Since then he has taught at a number of American universities: Buffalo, Northwestern, New Mexico, Seattle in the summer of 1973, Middlebury, Oklahoma, and Louisville. He has also journeyed extensively, lecturing in all five continents, and has been dubbed a traveling salesman for French culture. In Europe, after teaching at the University of Nice for a couple of years, he has been on the faculty of the University of Geneva since 1975.

University teaching is a full-time occupation; nevertheless, Michel Butor's literary activities are at the core of his being. His writings are well known and well documented; numerous books in French and in English have dealt with them. His second novel, *L'Emploi du temps* (1956), received the Prix Fénelon and his third, *La Modification* (1957), obtained the coveted Prix Renaudot, while his first volume of critical essays, *Répertoire* (1960), was awarded the Prix de la Critique Littéraire. A substantial number of his essays are actually art criticism: he has written about the work of, to name just a few, Monet, Hokusai, Mondrian, and Rothko; he has also published separate studies on Jacques Hérold (1964) and Vieira da Silva (1983). Furthermore, it is hardly an exaggeration to suggest that few of Butor's writings can be totally divorced from graphic art. He is, of course, not the first novelist to have made reference to known works of art or have his characters produce imaginary paintings; he has, in addition, suggested analogies between the writing and the painting process, analogies that may be subsumed



Michel Butor in the early 1980s. (Photo by André Villiers)

le sommeil du printemps quitte la maison,
se répand dans l'air du samedi, pénètre
dans le sang du cheval et de l'âne,
lisse leur poil, allume des étincelles
à l'intérieur de leurs yeux clos, fait
tourner son cristal dans la cervelle du
taureau en Argentine, se glisse dans les
pousses de riz, se glisse dans les fleurs
de pêches, ordonne au paon de faire la
roue, au matin se dépose à l'ouest dans
l'ombre

dans l'ombre bénie de la maison à midi un dimanche d'été au Mexique,
l'écureuil des Etats-Unis perché sur un bassin de zinc dit à la petite
femelle de lynx : pourquoi vous plaignez-vous si tristement? N'avez-vous
point ici des déserts d'étincelles et de sang, des carrières d'argile et de
gypse, des mangues exquis, tout un paysage de cris, l'air le plus vif,
le plus beau ciel? Ah, c'est que justement mon ami le corbeau du Canada
est en exil au sud loin de moi dans la brume

Butor collaborated with the Rumanian-born artist Jacques Hérold
in the 1967 *Dialogue des Regnes*.

under the metaphor of the rectangle, for a writer's page, a painter's canvas, a window, and a mirror commonly constitute rectangular shapes.

The metaphor is Butor's own. A character in his first novel, *Passage de Milan*, notices that by nightfall his window changes into a mirror; the narrator of his second novel, *L'Emploi du temps*, notices that at night the only thing he can see through his window-pane (the French word is "carreau," which suggests a square) is the reflection of his lamp and the desk at which he pens his diary. Toward the end of the same novel, the narrator likens the whiteness of the page he is writing on to a canvas, then to a thick coat of white paint, which, as he writes, is flaked off as if his pen were a knife, slowly revealing his own likeness and, in the background, the city in which he is struggling to find his way. The image is rather similar to one proposed by Georges Braque; the painter said that when he started he had the impression that his painting was on the other side, hidden by the white dust of the canvas; he needed to use a variety of brushes to uncover the different colors; when he had completed his cleaning job, the painting was done. Butor, however, makes it sound more arduous. In an essay on Mondrian entitled "Le Carré et son habitant," Butor wrote, in connection with a non-figurative canvas, "The spectator's eye, as it leaps through such a window opening out to the future, suddenly finds itself deep in darkness, faced with an ordeal to go through." There are thus correspondences between what one reads on a page, sees on a canvas, out of a window, or in a mirror. This points to a constant attitude on his part: a refusal to accept the boundaries that enclose literary genres or separate literature from the other arts.

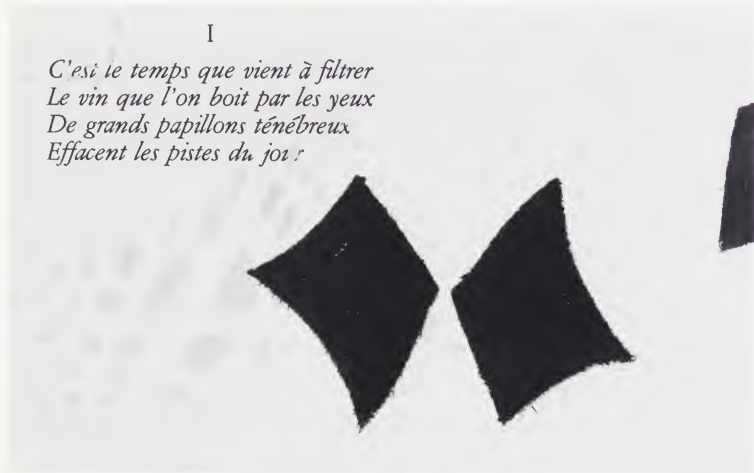
There are texts by Michel Butor that have their source in works of art but cannot be described as either art criticism or commentary. I do not refer to such items as *Description de San Marco*, which obviously finds its point of departure in the Venetian basilica. Rather, I have in mind texts like *Matière de rêves*, of which there are five volumes (as there are with several of his groupings: five

Répertoires, five *Illustrations*). The point is that the collective title of these texts suggests an analogy with dream narratives; the analogy is there, especially in the first volume. The relation to painting, however, is well hidden—not completely, for the reader is almost always provided with clues. The superficial browser is apt to miss them, but Butor is a writer who needs to be read with care. When one does, one discovers in back of a number of texts in this series, as a kind of watermark, graphics by Pierre Alechinsky, Paul Delvaux, and others.

At the outset of an important essay, *Les Mots dans la peinture*, we find the following statement: “The presence of such words [in painting] indeed dismantles the fundamental wall that our education has erected between arts and letters.” That wall is probably more substantial in France than in the United States, but Butor’s remark applies to most Western cultures with varying degrees of appositeness. In that book he studies a number of paintings in which words, phrases, and even complete sentences appear, and what effect those words have on our appreciation of the work of art. He also begins by pointing out the obvious, and therefore usually overlooked, fact that the paintings we see are submerged in words. Seldom does one view a painting without having read a description of it, or perhaps a commentary, sometimes even a critical analysis; or if we do so, and read the commentary later, we have two different experiences of that painting. The title alone is already a kind of interpretation; what if Bruegel’s “The Fall of Icarus” had been called “Seaside Landscape at Sunrise”? What a text can do to a painting or what a graphic image can do to a text are questions that lie at the heart of the matter where books that include both text and graphics are concerned.

“A painting intrigues me,” Butor said in 1962 in response to questions by the editors of *Tel Quel*, “I come back to it; I want to wrench away the secret of its power. . . . Thus, it is my advantage that I seek—and yours. . . . Painters teach me how to see, to read, to compose, hence to write, to lay out signs on a page.” For him, then, a painting is first an object of desire. For a writer, desire

manifests itself through the elaboration of a text. In 1957, for instance, Butor happened to see, in a Left Bank gallery, drawings by the American artist Gregory Masurovsky who resides in Paris; at once, he felt that he had something to say about them. But it was



Graphic designs by Pierre Leloup form a dialogue with Butor's text
in *Interventions pour le Pierrot lunaire*, 1982.

only three years later that the owner-editor of La Hune, Bernard Gheerbrant, offered to publish a book for which Butor and Masurovsky would collaborate. The writer suggested that Masurovsky compose a set of engravings; these would then inspire a text. Masurovsky was at the time working with the theme of wave motions and sea horizons, and over a period of two years he produced a set of fifteen oblong engravings based on such themes and sent them along as soon as each was completed. When all were at hand, Butor began seriously contemplating and meditating, and slowly the vocabulary of his eventual text started to emerge. (Further details about the process, such as the proliferation of words referring to colors in order to compensate for the black and white nature of the engravings, may be found in the February,

1976, issue of the French review *Obliques* featuring the collaborative work of Butor and Masurovsky.) La Hune published the result under the title *Litanie d'eau* (1964) in an edition limited to ninety copies. The crucial aspect of this collaboration, one that it shares with most of Butor's work with artists, is that the graphic element came first, the text later. Traditionally, the artist is asked to illustrate a preexistent text, as when Van Dongen provided seventy-seven watercolors for a 1947 edition of Proust's *A la recherche du temps perdu*; here, on the contrary, it is the writer who "illustrates" the preexisting work by an artist.

Whether the "illustration" is performed by an artist or a writer, the word itself raises problems unless we return to some of its archaic meanings, one of which is "elucidation." That, too, is bothersome, for it implies that the work has a single meaning, and the "illustration" is there to bring it out. Most of us are probably agreed today that language does not represent the real but rather organizes it into something more understandable and manageable, which we call reality. This has necessary links to the real, but it is nevertheless a creation of language that can be further modified by language, particularly by the powerful language of literature, the most powerful of which is poetic. In other words, whatever poetry deals with becomes changed. Had poets not intervened, for instance, Naples might not have been considered an attractive city.

Butor's poetic meditation in *Litanie d'eau* has modified the original engravings; these were the "real" he was confronting and attempting to account for. Having read his text, we cannot see them as Masurovsky composed them; they have been opened up to new possibilities of interpretations that the artist can do little to control.

The process may be carried one step further: if the writer is able to modify our reception of a drawing or painting, the artist in turn might change or add something to his work in order to affect the text, countering or enhancing it. This took place in the instance of Butor's work with Jacques Hérold, a Rumanian-born artist who

emigrated to Paris in 1930. The resulting *Dialogue des règnes* (1967) represents a fuller degree of collaboration than *Litanie d'eau*, for here text and graphics are no longer physically isolated from each other. While the text and engravings of the earlier work were enclosed within simple rectangular shapes that did not overlap,



Butor writing in the early 1980s. (Photo by André Villiers)

there is no set form for either the etchings or the text of *Dialogue des règnes*. On some pages the text runs from left to right margins in blocks separated by graphics, on others there are short lines of text beginning on the left margin with graphics occupying the right side or vice-versa; elsewhere short lines of text are centered and graphics are found on both sides. In other words the text seems to fill whatever blank space has been left free by the artist, but that is only a superficial impression, for Butor has said that the place where one puts a word is as important as the word itself. Apparently Hérold would make a preliminary sketch, Butor would then write a text that he carefully inserted in the available space; Hérold might then modify sections of his work, presumably taking into account the suggestive connotations of Butor's words and the mass

of his text; when both artist and writer were satisfied the etchings were made and the type set. The title suggests a dialogue between the animal, vegetable, and mineral kingdoms, but the book is truly a dialogue between Butor and Hérold, between text and graphics.

There is actually no reason why the collaboration should be limited to artist and writer. Already in *Litanie d'eau* the compositor had, with Butor's approval, played an important part in spacing words and phrases of the text and giving it a visual rhythm that is in harmony with the waves of Masurovsky's engravings. But there are also other matters that, if not exactly taken for granted, are deemed to be beyond the writer's competence. Michel Butor, however, is no ordinary writer. On one occasion at least, he was involved in all the operations of a book's manufacture in cooperation with specialized artisans in addition to the artist. The product was *Une Chanson pour Don Juan* (1972) with copperplate etchings and gouaches by Ania Staritsky, a Russian-born artist who found a haven in Belgium in 1925 and settled in France after World War II. The paper was handmade especially for this book, according to Staritsky's specifications, with holes "designed" in the very manufacturing process, the idea of which affected Butor's text; two different colors were chosen for the inside pages and a heavier off-white paper used for the cover (the book is unbound and comes in an elegant box). The pages were set by Staritsky according to the model she and Butor had agreed upon. The text was hand set in a font selected for this particular work.

Such a signal instance of collaboration in every step of the production of a book was of course not repeated in each and every case. On the other hand, only when paintings of the past were the source of a text—those of Alessandro Magnasco, for example—does Butor work in isolation. Even when he works independently, so to speak, as was the case with *Litanie d'eau*, he needs to know that the painter will respond sympathetically to his text and accept interpretations he might never have envisioned. Furthermore, since the early sixties, and even for standard editions of books where no

graphics were involved, he has carefully specified and supervised the page-setting of his books, under the influence of both Mallarmé and painters who have taught him “how to compose.” Works like *Mobile* (1962) and *Illustrations* (1964) marked the beginning of this practice.

Bicentenaire Kit (1975–76) is a collaborative work of a different kind; it was intended both as a celebration of the United States Bicentennial in 1976 and homage to Marcel Duchamp. The result of a collective effort on the part of Philippe Lebaud, editor of *Le Club du Livre*, the artist Jacques Monory, Michel Butor, and others, it comes in a blue box made of heavy plastic, calling to mind Duchamp’s *Green Box*, and contains a text by Butor, *USA 76*, basically a list, description, and/or commentary on the fifty “objects” that make up the kit, twenty silkscreens by Monory, a number of variegated documents or reproductions of documents pertaining to the conception of the kit and to the United States, as well as what we would commonly call objects. Among the latter one finds a New York subway token, a crushed Coca Cola can, a sheriff’s badge, a small bag of popcorn, a Shaker coat peg, a dollar bill, an adapter to enable French persons visiting this country to plug in their electric appliances into local outlets, etc.—all of which are suggestive of Duchamp’s “ready-mades.” The adapter points to a significant aspect of the kit: its aggregate is not intended as an accurate, objective portrait of the United States at the time of the bicentennial. Rather, it manifests the American myth as imagined by the French and interpreted by one particular Frenchman; in a way, it is an ironic work, and also one that exemplifies what I have been stressing all along—the ability we have to change reality. There is no “real” United States, there are any number of realities that have many points in common and vary according to the nationality, culture, and ideology of the viewer. The United States are like a text that may be interpreted in a number of ways, a text or a work of art.

There is obviously a problem with limited edition books, especially when, as is the case with several by Michel Butor, they have

la rosée des ailes germe
 fraîche dans les d'œuvres tièdes
 entre la bronze et la jade charmeurs
 une sombre soie brillante
 roule parmi les doigts secrets
 dans les palpitations des émois de la source

le parfum

l'éternité grandit sous les ongles mouillés
 de l'œuvre du café aux vrilles de la vigne
 ses roues archaïques battent dans les veines
 des paumes qui applaudissent à l'aube des épine

le pollen

la neige de soie
 je t'aime

le pistil tremble goule imperceptiblement s'éclate
 et vire incarnat parmi les replis mobiles des calices

e' épine

vient avec moi
 la meur des ailes tourne
 respire

tout autour de nous
 tout proche
 le balancement des voyages

respire encore

la meur poivré paille en lianes
 les flammes de cils jaillissent en grappes
 où la sève se distille ou alcool de soie
 dans le froissement des velours
 et les préparatifs de la rosée

Michel

A fleur de peau, 1985, reproduced Butor's holograph, shaped poems in facsimile.

been issued in editions of less than fifty copies, in some instances twenty-six (*Interventions pour le Pierrot lunaire*, with Pierre Leloup, 1982), eight (*Signaux de fumée*, with Alex Cassel, 1982), and even three (*Imprécations contre la fourmi d'Argentine*, with Ania Staritsky,

1973). Reproducing paintings, with an increasing degree of quality, has become accepted practice, and we may go through, say, Franz Meyer's book on *Mark Chagall* (Abrams, 1971) and look at the color plates without feeling too much of an esthetic loss. The idea of reproducing limited edition books, however, seems unacceptable. F. C. St. Aubyn's listing of such items by Butor in the fall, 1985, issue of the *Review of Contemporary Fiction* (devoted in large part to Butor) includes 158 items that have come out between 1956 and 1983. I know of eighteen that have appeared since, and as of this writing Butor is working on a project with Paul Jenkins. How is the scholar or the amateur to become acquainted with all that material? Collections such as those of the Rare Book and Manuscript Library have a role to play that is even more crucial than the art museum's; if, for an art scholar, nothing can replace the actual examination of the painting itself, there are reproductions to guide one to objects of interest and later refresh one's memory. For the rare book lover, aside from private collections often difficult of access, there is only the library.

Cora Crane's Thwarted Romance

STANLEY WERTHEIM

Stephen Crane and Poultney Bigelow, controversial American journalist, historian, and political commentator, may have met as fellow members of The Author's Club, in New York City, in 1896 or as correspondents in the Cuban War during the spring or early summer of 1898. Crane was on the staff of Pulitzer's *New York World*, while Bigelow was reporting for the *New York Herald* and the *London Times*. In 1899–1900 Bigelow and his novelist wife, Edith Evelyn, occasionally visited the Cranes at Brede Place, the rambling, decayed country manor in Sussex which they leased from Moreton and Clara Frewen. Cora and Edith Bigelow were members, with Lady Randolph Churchill, of the Society of American Women in London, and Crane and Bigelow wrote about their Cuban War experiences in consecutive numbers of Lady Randolph's *Anglo-Saxon Review*. Crane's poignant "War Memories" appeared in the December, 1899 volume, while Bigelow's "The Latter-Day Fighting Animal" was published in March, 1900.

Of mutual concern to Crane and Bigelow was the apotheosis by the press of exploits by volunteer regiments such as Lieutenant Colonel Roosevelt's Rough Riders, while the routine bravery of the common soldier was ignored. In "Regulars Get No Glory," published in the *New York World*, July 20, 1898, Crane deplored the voracious public interest in "the gallantry of Reginald Marmaduke Maurice Montmorenci Sturtevant, and for goodness sake how the poor old chappy endures that dreadful hard-tack and bacon" at the expense of the infantry regular, whom Crane names Michael Nolan: the ungodly Nolan, the sweating, swearing, overloaded, hungry, thirsty, sleepless Nolan, tearing his breeches on the barbed wire entanglements, wallowing through the muddy fords, pursuing his way through the stiletto-pointed thickets, climbing the fire-crowned hill—Nolan gets shot. In "The Latter-Day Fighting

Animal," Bigelow expressed regret that "the papers rang with the heroic doings of volunteer organizations, while as to the regulars, the average American citizen scarcely regarded his [sic] existence. If a volunteer did something, his picture went the rounds of the Press,



Cora and Stephen Crane at a party held in the
Brede Rectory Gardens, August 23, 1899.

and he was rated with the great commanders. It is not too much to say that the single regiment of 'rough riders' engrossed more newspaper space than the whole of the regular army during the war—and subsequently."

After Crane's death in Badweiler, Germany, on June 5, 1900, Bigelow developed a close friendship with Cora, and he engaged his own literary agents, G. H. Perris in London and John Russell Davidson in New York, to assist her in publishing Stephen's posthumous work and her own burgeoning literary efforts. Nevertheless, in a hurried sequence of extenuating letters to Cora in late July, Bigelow attempted to mitigate his reluctance to visit her.

Characterizing himself as “a beast of burden” whose “work is [his] existence—or rather pretext for existing at all,” he insisted that he must “pack up and hurry to the Continent” because of “a cable from America which dashes all my schemes of a Sunday at Brede—its [sic] hard on me—I shall think of you amidst the flowers and trees of that lovely place. . . .” On July 31 when Cora had already left Brede for temporary quarters at 47 Gower Street, Kensington, in the western part of London, Bigelow hinted at a deeper reason for his misgivings:

July 31
10, Elm Park Gardens,
S.W.

My dear Mrs. Crane.

Goodbye for I am packing and am off tomorrow early to the Alps for a month or so. I shall not see you, and regret very much having lost so much pleasure as was involved in seeing you at Brede Place—but it was best after all;—best for you and me, as the old song has it.

I hope you will think kindly of me and believe me—wherever I may be, always your friend

Poultney Bigelow

Bigelow had gone to a pension in Switzerland’s Zimmerwald for a vacation with his family rather than on the essential business trip implied in his letters to Cora, at least in part to avoid an emotional entanglement for which he felt a simultaneous attraction and aversion. But Cora was not to be so easily evaded. Almost immediately, she took up the correspondence, on her black-bordered mourning stationery, under the pretext of reminding Bigelow of his offer to act as her literary adviser:

Aug. 9th
47, Gower St.

Dear Mr. Bigelow:

I remember your saying that you would help me with my work if you could. Look over the enclose [sic] to see if you

think it could be worked into a short story—the study of a woman's mind under certain conditions.

Faithfully Ever
Cora Crane

The neutral tone of this covering letter was shattered by the enclosed “short story,” whose third-person form of address did not in the least disguise the fact that despite her genuine grief and mourning for Stephen Crane, Cora had rapidly succumbed to a compensatory infatuation with Bigelow:

There was a woman deep in the valley of misery; left absolutely alone by the death of a man whom she adored and into whos [sic] life she had so deeply entered, that now there seemed no life to her, since *he* had gone. This woman drifted through a series of grey-like days and nights for years?—Yes, an eternity—so it seemed to her—less than two months!

Then she met another man and though she had known him a day, she had known him always. Now *he* was ever in her mind and heart. It was horrible: There was no understanding of it, but so it was. The woman prayed and fought against this force—but it was stronger than her will. She was so alone! The friendship of this man seemed the one thing left, the one thing to make life possible for her. She wanted to share this mans' [sic] thoughts, to be ever so small a part of his life [.] All this was unnatural, wrong—but she was so alone, you see. She was not a weak or silly woman. She was alone and she was what she was and there is no help for her but the friendship of this man.

Bigelow's response was suggestive. He did not disguise his dissatisfaction with his marriage, which ended in divorce in 1902, and indicated that he too was given to seemingly irrational impulses and might be willing to flee to South America, perhaps with Cora as his “secretary,” but only, not to be entirely imprudent, after he had

finished writing his latest study of European colonization, *The Children of the Nations* (1901):

9/1

Dear Mrs. Crane. Had I not a weak right hand—a sort of cramp—I'd write you till you ached. I'm reading your letter again—I too am alone—a solitude tempered only by the oblivion of labor, which is the sweetest drug I know. I can't write much—my arm aches. What are you doing—here I am until the end of this month with my wife & 2 daughters—and I'm mighty lonely—t'is not reasonable but a fact which like many facts is unreasonable.

What are you doing? Are you happy in your work? When this book of mine is finished I dream of a long sea trip around South America—and I shall be helpless without a secretary! my work would be political articles for magazines. But first I must secure a secretary!

I dont [sic] know yet the cost; I could not afford to do it unless a market for my "stuff" was ready.

You could write a Romance! that is much more profitable.

But what are you doing? My address is Zimmerwald near Bern—where the air is delicious, food good, rooms excellent & the price (for everything) 4½ fr. a day [.]. Can you beat that?

Goodbye—I wish you were here.

Poultney Bigelow

From her new home at 6, Milborne Grove, the Boltons, which she was sharing with Mrs. L. Brotherton who had accompanied her back to England after her four-week stay in the United States following Stephen's funeral, Cora replied with a cautious interspersion of reticence and desire. Evidently, she wished to maintain the pose of a struggling literary widow, grateful for Bigelow's offer to be her mentor, but she was also eager to assure him that she was not disinclined to the extended sea voyage he proposed, although, she ingenuously protested, emotionally and professionally unqualified to function as his secretary:

6 Milborne Grove
The Boltons
South Kensington

Sep. 7th

Dear Mr. Bigelow:

Here I am! I've taken this place. It's very trying after Brede Place but still it is *home* or will be, if I can ever get the tables and chairs to fit. Mrs. Brotherton and I are camping, with only an old slavey in attendance, and we are working, at all sorts of domestic things, from the fine art of cooking to the—well the charwoman's work. I found my affairs in a sad state and have to depend upon my own very slender income and my work, until Stephen's small estate is fully settled. So economy is the order of today, but Heavens! T'is bliss after lodgings.

You can fancy how I long to be settled; how I long to try to work. I've no conceit in my work but still I shall *try*. I have written a short story for Harper's Bazar [sic], (*if* they think it good enough.)—I was afraid to send it, for they asked me to continue the Whilomville Stories. No one can repeat or continue these stories. It's impossible and it means failure for any one attempting it. In spite of knowing this to be true, I've written one. I sent it first to Robert Barr to read. He said that *as a story* it was good enough to stand upon its own merits. Indeed he said that it was better than the average magazine production—& so I sent it! Then, I've finished a story. Stephen had written 300 words and I finished it. I called it "The Squir's [sic] Madness." & have sold all serial rights. So now you know where I am and what I've been doing.

I am not very well and I long for the impossible. It seems so idiotic to live on and on without an object, or without any one caring. Within six months I hope I can take a long sea voyage. What miserable things letters are anyway, there are endless things that I could say to you, dear friend, endless things. At the end of this month I shall see you! Then you will be off to U.S. [sic] again and then I shall see you again!

At least there is this in life for me. Some one who is interested and who will help me with my work. The long journey you write of seems the best thing life could offer. I wish could [sic] be useful enough to ask to be your secretary. But I'm so sadly stupid. I've been ill, too, ever since I saw you last and wretchedly lonely and depressed. The human desire for life, even under these conditions, seems so sordid. If there was only work for me to do which I could do well but it seems so hopeless trying to write stories. I am sending you some of the work I have done since I saw you—ages ago! Read it and tell me if you think it very very bad. And please be an honest critic. It always helps one more.

Your letter wandered about before it reached me. Do let me know on what date "this month" will end? I've so much to say to you, so many things to ask you and yet—I know now that—I shall say nothing. I shall sit quietly & *you* will talk. Tis impossible to say how much I long for the passing of this month of September. Ah! Come back! And tell me of this long sea voyage!

Cora Crane

Cora ventured upon a Whilomville story, despite her misgivings, because Crane had agreed to a request by Elizabeth Garver Jordan to write stories centering around little Cora of "The Angel Child" for *Harper's Bazaar*. When his fatal illness prevented him from undertaking this assignment, Cora attempted to continue the series with her own contribution, "The Lavender Trousers," but the story was rejected by Harper's and other publishers. A copy of the typescript, along with typescripts of most of Cora's other short stories, is in the Rare Book and Manuscript Library's Crane Collection. The untitled draft of "The Squire's Madness," also at Columbia, reveals that Crane wrote approximately 1,300 words and dictated over 400 more. The story was first published in *Crampton's Magazine*, October, 1900. Cora completed Crane's "The Man from Duluth," which appeared in the February, 1901 *Metropolitan Magazine*, and perhaps put finishing touches on two

of Crane's Wyoming Valley Tales, "The Battle of Forty Fort" and "The Surrender of Forty Fort."

Apparently feeling that she had understated her affection for Bigelow in the confused and prosaic September 7 letter about her writing, Cora sent him a more fervent follow-up note, without salutation or subscription, four days later:

Yesterday was your birthday and I wanted to write you but would not. I have fought against this desire until it has mastered me and now I find that all I want to say is, that I want to see you so much that your eyes look at me from every page I try to read and from paper on which I try to write, your voice is so clear to my memory that I shut my eyes and *try* to hear nothing else! There is but one cure—"the end of this month"!

Cora had entitled the story she sent Bigelow "The Christians." He proposed a number of alternative titles, one of which, "José and the Saints," Cora accepted. Bigelow was extremely enthusiastic about this story: "It made me weep—it has just arrived & I have devoured it—it makes me creep—I post it at once to be retyped in 2 copies & shall do my best." He forwarded "José and the Saints," "The Lavender Trousers," and "The Red Chimneys" to Perris and Davidson. There was much confusion about the publication of "The Red Chimneys." On February 21, 1901, Bigelow wrote to Cora that "José and the Saints" had been accepted by a Chicago short-story syndicate, but the following day he apologized for his mistake and explained that it was "The Red Chimneys," a maudlin tale of a young woman who, caught between her fidelity to a dying husband and an importunate lover, chooses death before dishonor, which the syndicate had taken. "José and the Saints" remained unpublished, and the manuscript has been lost. Cora acknowledged a letter of February 28, 1901, from Bigelow and thanked him for informing her that "The Red Chimneys" had been accepted by the *Smart Set*, but what the *Smart Set* published was Cora's prose poem of romantic love on earth denied in heaven, "What Hell

Might Be" (November, 1901), written in the uncertain period following the Cuban War when she feared Crane might not return to England. Perris secured acceptance of her incoherent story of the Brede ghost, "Cowardice," by the Northern Newspaper Syndicate,



Poultney Bigelow at his desk, ca. 1900.
(Photo courtesy of New York Public Library)

and he gradually replaced the harried James B. Pinker as English agent for Stephen's posthumous work. But as Bigelow became more involved in advancing Cora's career as a writer, he seems to have developed second thoughts about becoming emotionally entangled with her. "Do you thing [sic] I am a brute," he wrote shortly before he returned to England from Switzerland at the end of September, 1900, "because I treat so brutally the noblest things in this world—friendship!" While Bigelow was in the United States

later that fall, Cora wrote him a transparent letter which valiantly attempted to exculpate her venture into seduction, but she was clearly depressed over the failure to transmute friendship into intimacy:

6, Milborne Grove,
The Boltons,
South Kensington.

Nov. 19th 1900

Dear Mr. Bigelow:

Lately I listened to a polite but firm lecture on the immorality of a woman having any sort of friendship with a married man. I have been asked if I did not consider it quite as wicked to seduce a married man's thought by platonic friendship as to steal him bodily away from his own fireside. My reply was, that the fireside must have been too hot or the owner of the man too much a mustard plaster sort of female if he had been seduced by mere platonic affection—that one must at times be generous to the man. This was not very brilliant, as you know Im [sic] never anything but goldarned dull, but the lady was silent for two minutes—which is a long time for her to be silent—and then she said: "Do you think so?" and I said: "I do." And both the lady and myself were much pleased with ourselves and not a bit the wiser than you will be when you read this, and I don't know why I write it anyhow. There is no use my ever writing to you. You know without my letters all the infernal tangle and misery of my life. If I had only the wit or independence to be amusing but Ive [sic] not, and I don't see what good I am in the world anyway. My usefulness is at an end.

I wonder if you will spare the time to write to me? Don't bother about it. I don't want to bore you as I care too much for your friendship and your [sic] not the temperament to be bored—long at a time.

London is soaked with rain and the drizzle and dreariness of it seems to get into ones [sic] heart. I shall go on with the

madly exciting life in which you left us; scribbling now and again the same bad scribble. Sometimes when Im [sic] real devilish I go to the Pioneer Club and hear the wise (?) women tell of the wrongs of our sex. Why don't men shout about their wrongs, dont [sic] you have any? Perhaps those of you that are any good are too busy earning money for the wronged women.

Be good to yourself and come to see me on your return.

Faithfully Ever

C.C.

P.S. You might ask your agent to show Jose and the Saints to Stokes & CO. for the "Pocket Magazine"?

The correspondence between Cora Crane and Poultney Bigelow continued in a subdued commonplace manner until shortly before she took ship for America on April 28, 1901, to escape her memories and her creditors, and they enjoyed a normal social relationship, apparently undamaged by their abortive love affair. From his home near Saugerties, New York, following his separation from his wife, Bigelow wrote her a final, melancholy note:

Malden on Hudson.
N.Y.

There [A pen stroke connects "Malden on Hudson" with the initial line of this letter] is my permanent home, dear lost wandering lady! and there lives alone

Yours faithfully

Poultney Bigelow

who is at this moment on a little driving trip & will be back there in time to meet yr. reply which will, I hope, be full of yr. news.

Century Club (7 w 43^d st.) N.Y. is also a safe address.

Most likely, Cora did not reply. The course of her life diverged sharply from Bigelow's after her return to Jacksonville, Florida, in

the spring of 1902. She opened a bordello, the Court, larger and grander than the Hotel de Dream, the house of assignation where she had met Stephen Crane in December, 1897, and embarked upon a new series of bizarre adventures. Not the least of these was her bigamous marriage, on June 1, 1905, to Hammond P. McNeil, a railroad conductor whom she set up in business as the proprietor of a saloon and who two years later shot and killed a man he believed to be her lover. When Cora died, on September 4, 1910, at the age of forty, few who knew her in Jacksonville only as Cora Taylor were aware of her past as the "wife" of a distinguished American author. Bigelow continued his career as a writer of voluminous historical tracts and an outspoken critic of governmental and political situations. While studying in Germany as a young man, he had formed a strong friendship with Prince Wilhelm (later Kaiser Wilhelm II), and he remained a lifelong Germanophile. The Kaiser interested him in the study of colonial administrations in tropical countries, and he wrote and lectured extensively upon this subject and on international relations. A confirmed anti-Semite who was not averse to dictatorships, Bigelow praised Hitler and Mussolini until their outrages began to alienate world opinion. He was ninety-eight years old when he died on May 28, 1954, the oldest living graduate of Yale, a distinguished member of many American and European scientific and historical societies, and a chevalier of the Legion of Honor.

Poultney Bigelow's letters are published with the permission of Constantine Sidamon-Eristoff and the Columbia University Libraries. Cora Crane's letters are published through the courtesy of the New York Public Library, Astor, Lenox and Tilden Foundations.

Our Growing Collections

KENNETH A. LOHF

Battin gift. Mrs. Patricia M. Battin has donated, for addition to the Plimpton Collection, a copy of the 1824 Philadelphia edition of Murray Lindley's *Introduction to the English Reader*, one of the most popular schoolbooks of the time, whose compiler, also the author of numerous successful grammars, studied law with John Jay and practiced among the Quakers.

Butcher gift. Fifteen first editions and approximately four hundred manuscript items have been donated by Professor Philip Butcher (Ph.D., 1956) for addition to his papers and the George Washington Cable Collection. Included are inscribed copies of William S. Braithwaite's *Anthology of Magazine Verse for 1927* and *The Negro Caravan*, 1941, edited by Sterling A. Brown, Arthur P. Davis, and Ulysses G. Lee, as well as correspondence, manuscripts, and printed materials relating primarily to George Washington Cable, Adelene Moffat, and William S. Braithwaite.

Cantor gift. Mr. Eli Cantor has made a substantial addition to the collection of his papers that he established in the Rare Book and Manuscript Library two years ago. The recent gift includes more than fifty manuscripts and drafts pertaining to his recent fiction writing. Of special importance in Mr. Cantor's gift is the group of approximately 4,450 printed or mimeographed publications issued from 1942 through 1959 by the Research Institute of America, Inc., a New York based research organization devoted to business and financial affairs; Mr. Cantor served as editor-in-chief for the various series of the Institute's reports, policy memoranda and letters, and economic analyses.

Gordon family gift. The Abraham Lincoln Collection formed by the late I. Cyrus Gordon (A.B., 1924; LL.B., 1926) has been presented in his memory by his children, Mr. Donald J. Gordon and Mrs. Susan Gordon Ross. The printed materials include some 1,022



THREE HUNDRED THOUSAND MORE

AIR: "Hurrah for Harry Clay."

We are coming, Father Abraham, three hundred
thousand more,
From Mississippi's winding stream and from New
England's shore;
We leave our ploughs and workshops, our wives
and children dear,
With hearts too full for utterance, with but a silent
tear;
We dare not look behind us, but steadfastly be-
fore—
We are coming, Father Abraham—three hundred
thousand more!— Repeat.

If you look across the hill-tops that meet the north-
ern sky,
Long moving lines of rising dust your vision may
decey;
And now the wind, an instant, tears the cloudy veil
aside;
And lo!—stoft our spangled flag in glory and in
pride;
And bayonets in the sunlight gleam, and bands
brave music pour—
We are coming, Father Abraham—three hundred
thousand more!

If you look all up our valleys, where the growing
harvest shine,
You may see our sturdy farmer-boys fast forming
into line;
And children from their mother's knees are pulling
at the weeds,
And learning how to reap and sow, against their
country's needs;
And a farewell group stands weeping at every cot-
tage door—
We are coming, Father Abraham—three hundred
thousand more!

You have called us, and we're coming, by Rich-
mond's bloody tide,
To lay us down for Freedom's sake, our brother's
bones beside;
Or from foul treason's savage grasp to wrench the
murderous blade,
And in the face of foreign foes its fragments to pa-
rade,
Six hundred thousand loyal men and true have
come before—
We are coming, Father Abraham—three hundred
thousand more!

Published by

T. C. BOYD,

ENGRAVER ON WOOD

228 MONTGOMERY STREET,

Opposite the Russ House.

~~SAN FRANCISCO.~~

10,000 SONGS FOR SALE.



Broadside poem by James S. Gibbons, published in 1862, inspired
by Lincoln's call for 300,000 volunteers for the Union Army
following the defeat at Shiloh. (Gordon gift)

volumes and 2,033 issues of periodicals, comprising works by and about Lincoln and his contemporaries, and writings about the Civil War, slavery, and the abolitionist movement; among the rare items is a copy of Julia Griffiths's *Autographs for Freedom*, 1854, inscribed by the ex-slave and black abolitionist Frederick Douglass to Benjamin Fish. Among the fifty-five pieces of memorabilia are several manuscript slave deeds and other documents of the Civil War period, songsheets, lithographic portraits of Lincoln, commemorative medals and coins, reproductions of busts and the death mask of Lincoln, and an impressive plaster reproduction of John Rogers's famous statue, "The Council of War," depicting Lincoln seated with Secretary of War Edwin M. Stanton and General Ulysses S. Grant standing behind.

Grand Street Publications gift. Through its president, Mr. Ben Sonnenberg, Grand Street Publications, Inc., has added to the papers of *Grand Street* the files of manuscripts, proofs, and correspondence pertaining to volumes 3 and 4 of the literary magazine published from 1983 to 1985. Included are letters and manuscripts of John Ashbery, Hayden Carruth, Gavin Ewart, Michael Hamburger, John Hollander, James Laughlin, W. S. Merwin, R. K. Narayan, Francis Steegmuller, and William Trevor, among numerous others.

Granat gift. Mr. Jerry Granat has donated an autograph letter written by William A. Duer, President of Columbia College, 1829-1842, to the lawyer Samuel B. Ruggles, who developed Gramercy Park and was active in promoting the creation of Union Square. Dated February 27, 1839, the letter concerns the presentation to the State Assembly of a bill pertaining to the University that both support.

Halper gift. For addition to the papers of her husband, the late Nathan Halper (A.B., 1927; Ph.D., 1973), Mrs. Marjorie Windust Halper has presented a file of correspondence relating to his James Joyce studies and research, files of *The James Joyce Quarterly* and *The Wake Newsletter*, issues of periodicals with articles by Nathan

Halper, and an attractive 1897 watercolor drawing by Jack B. Yeats, entitled "Push Boys."

Heineman gift. Mr. James H. Heineman has presented the editorial files of *The Biographical Encyclopaedia & Who's Who in the American Theatre*, which he published in 1966. Edited by Walter Rigdon, the



Watercolor drawing by Jack B. Yeats, "Push Boys," 1897.
(Halper Gift)

volume comprised some 3,350 biographical entries of actors and actresses, directors, playwrights, producers, scenic designers, and composers, and the files presented by Mr. Heineman include approximately 30,000 pieces of correspondence, biographical forms, documents, proofs, photographs, and printed materials relating to the 1966 edition and a proposed second edition. Nearly all of the biographical forms were completed by the biographees, who include such prominent theatre people as Fred Astaire, Josephine Baker, Truman Capote, Edward Gordon Craig, Katherine Dunham, T. S. Eliot, Ira Gershwin, Langston Hughes,

Anita Loos, Arthur Miller, Cole Porter, Elmer Rice, Virgil Thomson, and Mae West.

Kettaneh gift. From the library of her late distinguished husband, Francis Kettaneh, Mrs. Kettaneh has presented Max Rooses's monumental biographical and bibliographical work, *Christophe Plantin, Imprimeur Anversois*, published in Antwerp in 1883 by Joseph Maes. Bound in full brown morocco by Maclehorse of Glasgow, the volume is illustrated with numerous plates depicting Plantin's several devices, borders, initial letters, and portraits.

Marshall gift. Approximately five hundred individual manuscripts, letters, and printed materials have been added to the papers of Lenore G. Marshall (A.B., 1919 B.) by her husband, the late Mr. James Marshall (LL.B., 1920). Included are letters from Lewis Galantieri, Stanley Kunitz, Erich Fromm, Alfred Kazin, and Irwin Edman.

Nikirk gift. Mr. Robert Nikirk has donated a scarce pamphlet written by Charles Ricketts, *A Century of Art, 1810-1910*, published in London in 1911 by Carfax & Co.; the pamphlet bears the bookplate of the noted education pioneer and art patron Michael Ernest Sadler.

Rothkopf gift. Mrs. Carol Z. Rothkopf (A.M., 1952) has made a significant addition to the House of Books Collection with her recent gift of 291 Robert Frost Christmas cards issued with the Frost imprint and numerous variant imprints; nineteen of the Frost imprints are inscribed by the poet to Marguerite and Louis Cohn, including *To a Young Wretch*, 1937, *Triple Plate*, 1939, *I Could Give All to Time*, 1941, *The Guardeen*, 1943, *Two Leading Lights*, 1944, *An Unstamped Letter*, 1944, and *On Making Certain*, 1944. Numerous pamphlets and issues of periodicals relating to Frost, several of which he inscribed for the Cohns, were also donated by Mrs. Rothkopf; among these, the most precious is the copy of Frost's one-act play, *A Way Out*, published in a limited edition in 1929, inscribed by the dedicatee Roland A. Wood, who acted in

the first performance, and further inscribed by Frost to Louis Cohn. In memory of the late James Gilvarry, Mrs. Rothkopf has also presented the first edition of Marianne Moore's *Like a Bulwark*, 1956, which the poet inscribed for Mr. Gilvarry in 1958.



View of the northern Italian city of Ferrara; woodcut from the
Nuremberg Chronicle, 1493. (Salzer gift)

Salzer gift. Vice Admiral Robert S. Salzer, USN (Ret.) has presented three rare editions in memory of his father, the late Dr. Benjamin Salzer, who taught at the College of Physicians and Surgeons from 1928 until his death in 1956. Foremost among these is Hartmann Schedel's *Liber Chronicorum*, known as the *Nuremberg Chronicle*, printed by Anton Koberger in 1493; this outline of geography and history is notable for the 1,800 woodcuts of historical personages and cities by Wilhelm Pleydenwuff and

Michael Wolgemut. The gift also includes an association copy of Lord Cornwallis's *An Answer to that Part of the Narrative of Lieutenant-General Sir Henry Clinton Which relates to the Conduct of Lieutenant-General Earl Cornwallis, During the Campaign in North-America, in the Year 1781*, published in London in 1783, tipped into which is a letter from Lord Cornwallis presenting the volume to the Baron de Kutzleben. The last volume in Admiral Salzer's gift is Quirin Leitner's folio catalogue, *Die Waffensammlung des Österreichischen Kaiserhauses im K.K. Artillerie-Arsenal Museum*, published in Vienna, 1866-1870, containing sixty-eight full-page lithographic plates illustrating a wide variety of armour and armaments from the Museum's collection.

Towers gift. In memory of the late Gary Stephen Hooper, a member of the School of General Studies Class of '86, Mr. John C. Towers has presented funds to acquire a copy of the Centenary Edition of D. H. Lawrence's *The Man Who Loved Islands*, published earlier in the year by Bucknell University in a limited edition with handsome wood engravings by John DePol.

Von der Haar gift. Mr. Frank A. Von der Haar, Jr., has presented, in memory of the late Marguerite A. Cohn, a fine copy of Robert Duncan's *The Truth & Life of Myth: An Essay in Essential Autobiography*, published in 1968 by House of Books, Ltd. The work, issued in the Crown Octavos series, is one of 300 copies signed by the author.

White gift. Mrs. Ruth Bennett White has presented more than one thousand letters and papers of her late husband, Carl M. White (B.S. in L.S., 1934), who served as Director of Libraries and Dean of the School of Library Service from 1943 until 1953, and who continued as Dean until 1955. The correspondence files donated by Mrs. White document his career as the librarian of Fisk University, the University of North Carolina, and the University of Illinois during the period 1936-1943, and contain numerous letters from fellow librarians Louis Round Wilson and William Warner

Bishop, as well as from many other college and university librarians and presidents.

Wightman gift. Miss Julia P. Wightman has presented funds for the purchase of the monumental private library catalogue *Il Castello di Monselice: Raccolta degli Antichi Libri Veneziani Figurati*, hand-printed by Giovanni Mardersteig at the Officina Bodoni in 1941 in an edition of 310 copies, and illustrated with ninety-two impressive full-page photogravure plates and additional reproductions in the text. The work contains valuable and detailed descriptions by Dr. Tammaro De Marinis of the fifteenth and sixteenth century Venetian illustrated books that were formerly in the library of Prince d'Essling; the copy acquired is De Marinis's own copy, with his leather bookplate, specially bound for him by Gruel of Paris in full morocco richly blind-stamped in the fifteenth century Venetian style. Published during the war, this little known catalogue was only distributed to personal friends of Conte Vittorio Cini, the owner of Monselice, and the presence of a distinguished copy of the work in the Rare Book and Manuscript Library collection fills a significant lacuna in our extensive Officina Bodoni holdings.

Note: In the description of Mrs. Francis T. P. Plimpton's gift in last May's issue of "Our Growing Collections," we incorrectly identified the author of the diaries as Francis Plimpton; they were in fact written by Mr. Plimpton's mother, Frances Plimpton.

Activities of the Friends

Finances. An increase of 14.25% in general purpose contributions brought the total for the twelve month period ended on June 30, 1986, to \$35,051. Special purpose gifts, designated for individual book and manuscript purchases and for the completion of the furnishings for the Rare Book and Manuscript Library, totaled \$66,538 for the same period. Gifts in kind totaled \$514,481, an all time high for the second consecutive year. The total of all gifts and contributions since the establishment of the association in 1951 now stands at \$6,328,755.

New Council Members. Mr. R. Dyke Benjamin, Mrs. Margaret L. Kempner, and Mrs. Pauline Ames Plimpton have been elected to serve on the Council of the Friends.

Fall reception. The exhibition "Michel Butor: Text and Graphics" will be opened by a reception on Thursday afternoon, December 4. On view will be numerous limited editions of Butor's prose and poetry illustrated by such contemporary artists as Pierre Alechinsky, Baltazar, Alexander Calder, Alex Cassel, Bernard Dufour, Jacques Hérold, Pierre Leloup, Gregory Masurovsky, Ania Staritsky, Victor Vasarely, and André Villiers, among others.

Future meetings. The winter exhibition, "Designs for Living: The Decorative Arts of Rockwell Kent," will open with a members' preview on Thursday, March 5, 1987, in the Rare Book and Manuscript Library; and the annual Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Thursday evening, April 2, 1987.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

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